

South Carolina's Newsweekly

OSCEOLA

April 27, 1978

The Inside Story

Commentary ... P. 2

Does it really matter who wins the statewide races now in full swing? In reality, power in the state is wielded by a few old men in the General Assembly, and the Governor and Lt. Governor are little more than window-dressing.

Cheap Shots ... P. 2

Westmoreland is making outlandish statements about the Vietnam war, and ETV's Henry Cauthen and self-appointed smut-avenger Jarvis Klapman make shows of brotherly affection.

City Transit ... P. 4

More notes on life on the city's buses from our travelling correspondent. This week he talks to the head of the driver's union and notes the daily aggravations in one driver's route.

Jim Clyburn ... P. 6

Cover story. Can Clyburn, a black, win a statewide election? And just who is this man?

Recruiting ... P. 10

A wrap-up of this basketball recruiting season, with a special look at Frank McGuire's luck in the scramble for warm bodies capable of shooting from the top of the key.

Soccer Scene ... P. 11

USC's new soccer coach had a good recruiting period, and should field a strong team this year. The new signees are scanned, and some predictions on this year's World Cup are ventured.

The Women? ... P. 12

Where can women go to play soccer in Columbia? Now there is a place.

Reviews ... P. 14

"The Company" is reviewed this week, in addition to a conversation with jazzman Dr. Billy Taylor, scheduled to appear with Herbie Mann at the Carolina Coliseum this weekend.

Fiction ... P. 18

A local writer tells a story about a down-and-out musician.

Can Clyburn Win?

See page six

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Opinion

Editor's Commentary

BY VAL STIEGLITZ

A few old men

A reasonable person could make a reasonable case that elections in the state of South Carolina are meaningless. This sounds like an extreme and rather cynical position at first, but is really not so outlandish.

Elections only mean anything if they change the structure of power. If there exists a particular system for making public decisions, and this system is unaffected by the person sitting in the Governor's mansion or any other state governmental niche, then the act of electing these people is but an exercise in collective fantasy. The key is to perceive where real power in public decision-making lies, and then see if it is linked in any way to the popular voice.

In other words, the statewide officers in South Carolina are not plugged into the routine mechanics of policy-making. The ranking members of the state General Assembly are, especially those who, by virtue of occupying seats for literally decades, are in senior positions on the important committees. It is there that policy is made, there that the weighing of interests takes place and there that the Governor or Lt. Governor swings very little clout.

Consider the fact that Rembert Dennis holds one of the top three slots on six Senate Committees; Marion Gressette on five, John Lindsay on five, Marshall Williams on seven and James Waddell on two. That's called government by clique. The fact that all legislation must pass through the hands of the committees, and the fact that an identifiable corps of men hold the powerful positions on the committees, puts effective control of public policy in the hands of a small band of legislators who have not been elected statewide.

Thus, far from being the product of people who possess some sort of broad-based mandate from the citizenry, political decisions here can generally be traced to the influence and positions of a small cadre of long-lived legislators.

So what are all these people doing running around trying to be Governor or Lt. Governor? Won't things stay pretty much the same, as long as Gressette, Dennis and crew still man the big committees? A Governor can do little but cajole, sweet-talk or cuss; none of which have been terribly effective historically in bending the will of a power-drunk legislative machine.

The name of the game in politics is who has the power to effect their choices; by maintaining a sort of oligopolistic grip on the gates through which all legislation travels, the state's "old guard," representative of entrenched and essentially backward-looking interests, are able to make their political choices those of the state as well.

Solutions? A revamped executive branch with more power to make policy in the various departments of state government, and a merit-selection system to replace seniority in committee chairmanships.

The former would at least place some responsibility for public decisions in the hands of a person who has been voted on statewide. The latter would help break the bottleneck which channels the state's business through a few old men in the General Assembly.

Cheap Shots

Has shell shock hit Westmoreland?

The tradition of absurdity which characterized the Vietnam War is being carried on admirably by Gen. William Westmoreland, South Carolina native and former U.S. commander in the combat theatre. Judging from some of the remarks the former general has been making lately, the delayed effects of shell shock are finally taking their toll.

Quoted on the UPI wire over the weekend on the subject of the press and the war, the general sounded like a man who has gone over the hill just once too often. Perhaps the strangest thing was the scene of his comments - a conference on Accuracy in Media in Washington, D.C.

Westy, still hurting from the fall of Saigon, accused the press covering the war of promoting "ambiguities" which gave the American public a false picture of events in Vietnam. He went on to suggest that people like David Halberstam and others who wrote the other side of the war - the side unflattering of U.S. policies which killed countless civilians - did this country a disservice.

It would be funny if Westmoreland wasn't serious. But he is. And it is precisely his kind of blind thinking that gave us the glorious events in Indochina.

He says that in future wars the government should set policies that would avoid these "ambiguities" between the press and the military. Maybe he means the military would be enjoined from faking body counts, from disguising campaigns of murder as resettlement programs, or from doctoring intelligence reports? Are these the kinds of

ambiguities the good general has in mind? Don't count on it. You see, to his way of thinking, the military does not promote ambiguities; civilians do. Especially civilians who look behind the rosy curtain the military drapes around its activities.

Accuracy in media? Westy wouldn't know it if he saw it. Maybe he's talking that convoluted language George Orwell's characters spoke in 1984 - newspeak? Where everything means something other than what it appears to. Westy is about as interested in the American people getting the truth about what its military is up to as he is in putting on a Mao jacket.

"If a conflict threatened national security...I think censorship should be imposed," he says. Bring out the shovels, boys, 'cause it's getting deep. This is the same exact line we heard from Nixon - the trick, of course, is that the people running the show always think they are the only ones who know what's in the nation's interests.

If, by some horrible swerve of fate, Westmoreland were ever to have things his way, we would see a press telling the American public just what the military establishment wanted us to know, and nothing more. The total futility of the Vietnam war would have been shrouded behind layers of Pentagon compost, and Westy would have loved it.

Remember when there was some talk of Westmoreland running for the Republican Presidential nomination in 1968? When you listen to the man today, you know the deity must have been watching over us, in keeping him out of the White House.

Such good friends

It's always so heartwarming to see two old friends together. Like ETV's Henry Cauthen and St. Rep. Jarvis Klapman, for example.

You might remember that Klapman was one of two legislators who protested strongly when ETV was showing Masterpiece Theatre at 9 p.m. Sunday nights.

The former chairman of the House Pornography Committee, who avowed his ability to detect smut when hearing about it, was upset because some friends told him the show contained "adult material." At the time, Masterpiece Theatre was showing Tolstoy's "Anna Karenina."

Now Klapman has written ETV General Manager Cauthen a nice letter thanking him for his "past cooperation" and saying that he wants no part of responsibility for programming decisions.

Cauthen replied by saying that Klapman's concern over Masterpiece Theatre had been misconstrued. He also commiserated with him, saying that people apply double standards to legislators, and that Klapman had every right to express his concern.

Such a nice relationship between a man who doesn't even watch ETV and the man who is charged to maintain at least a semblance of programming integrity. Sure, Klapman and anyone else has a right to say anything they want about what ETV shows. That point is not in dispute.

But Cauthen isn't obligated to listen to people who haven't even seen for themselves what it is they're objecting to.

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Letters From Our Readers

Takes exception to Young's remarks

Dear Editor,

While we at the Columbia Music Festival Association recognize the need for the arts to be made accessible to the greatest number of our citizens and welcome any new organization dedicated to working toward that end, I must take exception to some of the statements made by Tommy Scott Young in his recent interview with John Marion, (April 20, 1978).

Since 1935 the Columbia Music Festival Association (CMFA) has served as the most broadly based arts council for the performing musical arts in South Carolina. As the parent organization of the Columbia Philharmonic Orchestra, the Youth Orchestra and Junior String Ensemble, the Columbia City Ballet, and the Apprentice Ballet Company, the Columbia Choral Society, the Columbia Lyric Opera, and the CMFA Artist Concert Series, the association has, since its inception, presented internationally recognized professionals of the music, dance, and theatre world.

In addition it is one of our prime responsibilities to discover, encourage, train, and promote performance talents among South Carolinians through the opportunities provided by our affiliate groups for study, training, scholarships and performing experience on a non-professional, regional level.

Even during its infancy the Columbia Music Festival Association presented some of the finest talent available. Such brilliant luminaries as Nelson Eddy (1939), Lilly Pons (1940), Sergei Rachmaninoff (1942), Yehudi Menuhin (1943) and Jussi Bjoerling (1946) performed for capacity audiences. More recently such attractions as the American Ballet Theatre, the Pittsburgh Symphony and the New York Philharmonic; and artists Leontyne Price, Beverly Sills, Joan Sutherland, Isaac Stern, Artur Rubinstein, Margot Fonteyn, William Warfield, Richard Tucker, Judith Anderson and Eugene Fodor, have all performed to enthusiastic Columbia audiences.

The National Ballet of Washington, the Houston Ballet, the Harkness Ballet, the Royal Winnipeg Ballet, and the stars of the Bolshoi Ballet as well as the Martha Graham Dance Company have all appeared in South Carolina's capital city; and

these dance companies have always extended the courtesy of allowing qualified local dancers to participate in their company classes.

In an effort to bring the arts to the greatest number of people student tickets, at greatly reduced prices, as well as complimentary tickets for special interest groups and the

underprivileged have always been made available to all the attractions and concerts sponsored by the association or any of its affiliates.

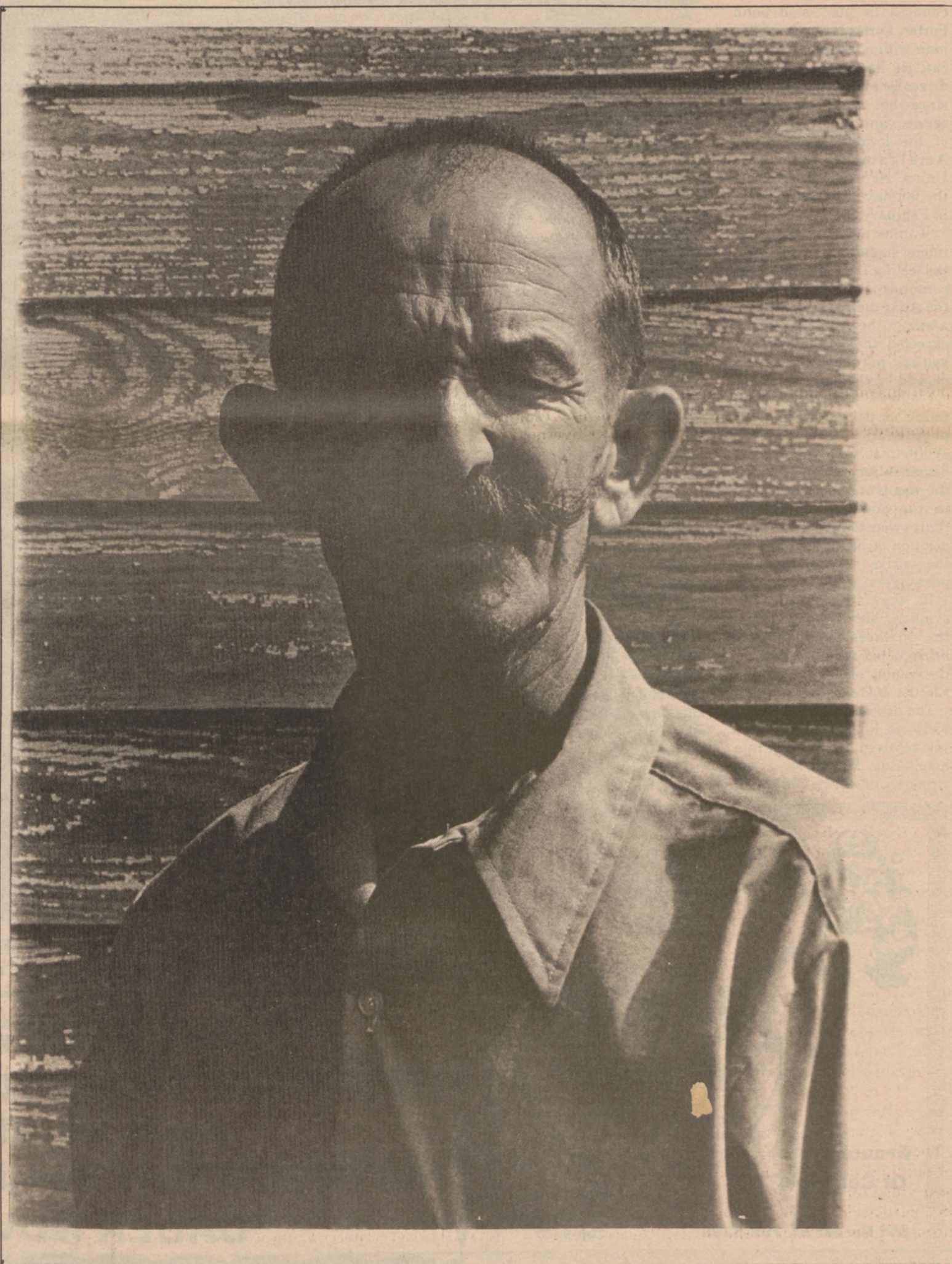
I believe that when Mr. Young commented "no major dance company (was) coming to the state," he should have mentioned that he was referring to the fact that no

major American dance company participating under the National Endowment of the Arts Dance Touring Program was coming to the state that season.

Although the Columbia Music Festival Association has not presented a major American dance company with the assistance of this

federally funded program, we have presented any number of major American dance companies (The Harkness, the National Ballet of Washington, the Houston Ballet and the American Ballet Theatre) without this additional funding, and have also

(Continued On Page 6)



Metro Columbia

Notes on city transit

Should a gentleman offer his seat...?

by Dan Lackey

"The company didn't think we'd do it, we didn't think we'd do it, but you gotta take chances in life," said John Porter. Porter is a soft-spoken man with a white-haired crew cut. He has been a city bus driver for almost 36 years, ever since he came out of the service, and is now president of the local chapter of the Amalgamated Transit Union. He was talking about the ten day city transit strike in February.

"I think most of our regular riders supported us — that's the feeling I got, anyway." He continued, "though it's true the strike didn't cause much of a stir in the city ... We kinda expected that ... because, as you say, not that many people depend on the buses."

I agreed with Porter that, funny as it seemed, the only people in a position to sympathize with the driver's demands for pay on par with the wages of other bus drivers in the Southeastern United States were the people also in a position of being put upon by the strike — the regular passengers.

If the strike had any symbolic significance, it was the strikers-as-consumers, beleaguered tax-payer also in the employ of South Carolina Electric & Gas.

The drivers presently make \$5.25 an hour. They haven't yet received an hourly rate hike. But Porter says the strikers came back to work on

the agreement that SCE&G would "make a study" of hourly wage rates of drivers in the southeast and make a report as of July first of this year.

"We're one of the few transit systems still under private ownership in the country," said Porter, "And it makes it harder for us to keep up in salary with drivers in the publicly owned transit systems."

Since these notes have turned into a sort of diary of city transit travel, I should mention something that happened a couple of weeks ago. As I wrote last week, there are occasional altercations on the public buses, though my experience has been that they are generally safe and orderly.

Anyway, a couple of weeks ago an especially rude crowd in the back of the bus I was riding caused a lengthy delay. (In terms of an inner-city trip twenty minutes is interminable). There was an elaborate ritual in which the driver, a nice pot-bellied man (white) with a high whining voice, confronted the incorrigibles, and incited their derisive laughter.

There was a white kid, the ring-leader, and his girl friend, stirring up trouble with a bunch of black high school kids. Most of the rest of us stared like stone at the road ahead.

The white-kid, the ring-leader, looked a little crazy. He

pretty thoroughly cussed the driver out for stopping the bus. But the general feeling in the bus was not one of fear of the kid but of embarrassment for the driver. He wasn't much of a moral authority, but he certainly was an embattled front-line defender of the rights of the sensitive.

"I won't pull you off the bus," the driver finally said, "I'll call the man to do it." He left the bus, went to a phone booth, and at least pretended to call the police.

Eventually, the two most vociferous mayhem-makers apparently thought twice about the impending confrontation with the law, and left, making some show of their impatience at the slow arrival of the police.

The driver returned and we resumed our journey. Everyone on the bus behaved as if

this small bit of violence couldn't have made a dent in their imperturbability.

Last week I mentioned the buses' atmosphere of interpersonal racial detente, an attitude of wary friendliness or friendly wariness between the races in these imperfectly integrated days.

But there is another question that comes up from time to time on the public bus: Should a gentleman offer his seat to a lady (when no others are available)? The answer today seems to be, yes and no. Chivalry is not dead but it does lie latent. And the offering of a seat to the other sex is certainly no longer a reflex gesture, if it ever was one.

The general rule today (at least from my observation) seems to indicate that it

depends on the age of the lady. Or special infirmities like packages or kids.

Two young men (myself sandwiched in between them) discuss this question at a bus stop. They both agree that an old lady is an exception. But to the girls, the young dudes say "You've come a long way baby!"



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Statewide

Can Clyburn Win?

by Nancy Higgins

It would take "the miracle of the century" for a black to be elected to a state-wide office in South Carolina, says Issac Williams, field director National Association of Colored People.

Some people are saying that James Clyburn, commissioner of the South Carolina Human Affairs Commission, will be able to make that miracle happen.

Clyburn believes the primary election in June will be "the big hurdle." He faces competition from Henry L. Jolly, a state representative from Cherokee County, and John Campbell, mayor of Columbia. Jolly is promising "to continue to operate the office of Secretary of State in the same fine tradition of O. Frank Thorton." What that tradition is, no one quite knows. Campbell is hoping to convince voters the contacts he has made through participation in the National League of Cities would be valuable to South Carolina if he were in the office.

Sam Selph, Clyburn's campaign manager, is optimistic about the race. If they can raise the money they need, "we'll be able to do something a lot of people didn't expect us to do on June 13 and that's win," he says. One reason for this, he believes, is that many of voters have never heard of Campbell or Jolly. "Their name recognition seems to be a bit below Jim Clyburn's." Selph admits this problem could be easily, if expensively,

remedied by advertising campaigns.

Observers say the Clyburn campaign has a lot going for it. One thing is the campaign organization. Clyburn hired his first staff member last June. He has added four more employees. It is "probably second only to a couple of gubernatorial candidates," Clyburn says. He felt he needed to put together a staff early "to give credibility to my campaign, to show it is professionally done and that we are serious about running this race and winning it." He also says he wanted to make sure there was a "clear delieation" between the capaign staff and his staff at the Human Affairs Commission.

Up to this point, Clyburn has concentrated on personal campaigning. He says he has visited every county in the state.

In early May, Selph says, they will begin "intense" use of radio and television commercials. "You can't shake all the hands in this state and visit all the churches and speak to all the civic clubs," he says.

Clyburn says he plans to spend about \$126,000 on the primary election. He says he has been told he may be spending too much money but believes it is necessary. "If we are serious about getting people beyond the question of race, we have to give them the information." He still needs to raise about \$65,000 to meet his budget.

Another thing which Clyburn, and others, think

will help him is his record at the commission. In 1975, a bill was introduced in the legislature which would have abolished it. "Nobody's talking about eliminating the agency any more," he says.

"I think he can and will win," says Tim Driggers, a Lexington county lawyer and former president of the South Carolina Young Democrats. "He's very well-qualified and he's garnered a lot of respect for the agency."

Walter Fraser, first vice-chairman of the state Democratic party, says he has been impressed by Clyburn's "persistency and consistency through the years on the Human Affairs Commission, plus his participation in the party structure."

This participation in the party is something many people mention when speculating about Clyburn's chances. "As the old phrase goes, he's been a good Democrat," Driggers says. The first black



Jim Clyburn

elected president of the state Young Democrats, he has been a delegate to the last two national conventions.

Jeff Smith, Greenville County Democratic chairman, says he doesn't think the general population in the Piedmont is aware anyone is

running for secretary of state. But he thinks Clyburn has "a good bit" of support among some elected officials and among people who have been active in the party.

According to a persistent

(Continued On Page 8)

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Statewide

The man behind the desk

Clyburn's been running all his life

by Nancy Higgins

Meet Jim Clyburn:

"I love sitting behind that desk," he says as he gives his desk at the South Carolina Human Affairs Commission a whack. "I love putting the pieces together and making it work. Government under our system was meant to be effective," he says, and he says it with the zeal of a believer.

As a 12-year-old in Sumter, Clyburn says he got up every morning to work on a milk truck for two hours before he went to school at 8 a.m. He gets irritated with people who imply he has a soft life as the commissioner of a state agency. "Hell, don't tell me I don't know what it's like. I know what it was like getting up at 3:30 a.m. delivering milk," he says. "Hard work is nothing for me."

"I haven't just been planning (to run for secretary of state) for five years. I started out 15 years ago preparing myself for public office," Clyburn says, with a certain amount of satisfaction, that he has never been late paying a bill and has never written a bad check. "It's all because since I've been big enough to know what I wanted to do, I've wanted to be in public office."

Clyburn is hoping what he believes to be an excellent record as an administrator, a lot of hard work and a lot of planning will enable him to convince the voters he should be South Carolina's next secretary of state. If he is successful, he will be the first black to hold a constitutional office in the state since Reconstruction.

Why he would want the job in the first place is the question Clyburn says he is asked most often. He is prepared to answer it with a mimeographed list of 18 duties of the office. A quick look at it reveals that, among other things, the secretary of state issues 10,000 notary commissions yearly, is the custodian of all acts passed by the general assembly, issues charters to firms and individuals which incorporate and records trademarks and cattlebrands. One is still left wondering why a healthy 37-year-old who appears to have no interest in an early

retirement wants the job.

"It's more of an administrative office than any of the other constitutional offices, and I'm an administrator. I just love administration," Clyburn says. "Those of us who have certain sensitivities to the overall well-being of the public, social sensitivities, should become active and involved in those structures that we've always left up to people without these sensitivities," he says.

He also argues that the office is underestimated. "It all depends on who holds the office," he believes. Frank Thorton, who has been secretary of state since 1950, is a "fine person but a very low key person," he says. "Most people say the secretary of state doesn't have any power but they haven't read the constitution. I have read the constitution."

The secretary of state, Clyburn says, serves on the legislative council and is head of the securities commission and the cemetery board. Cemeteries are very important, he says in an effort to be convincing. "Whether you like it or not, every one of us will come in contact with a cemetery."

He points out that Gov. Jerry Brown of California and Gov. Jay Rockefeller of West Virginia have held no elective offices other than secretary of state. "If it is good enough for a Rockefeller, it's good enough for a Clyburn," he says.

It sounds good. But Clyburn who describes himself as "as practical a politician as you'll find anywhere," is "particularly interested" in elective politics. He believes that no black, no matter what his qualifications, would be elected governor or lieutenant governor or attorney general or treasurer. He sees the office of secretary of state as the best opportunity.

The decision to seek the office was hardly made on the spur of the moment. Clyburn first considered the idea in 1972. He first discussed it with Thorton in 1973. In early 1974, Thorton told him the race that year might be his last. "On the basis of my discussions with him, I started making my plans to run," he says.

The final decision was made after he received the results of a poll taken for him last June

by Richard Deresner and Associates, a New York firm. Of those surveyed, 74 percent said they would vote for a black if he were qualified for the office he was seeking. "That's why we've been emphasizing my record and qualifications," Clyburn says. He says he realizes there are some people who wouldn't admit they would refuse to vote for a qualified because of his race. He also thinks there are some people who would vote for a black who wouldn't admit it to a poll taker. "What business of anybody's it it?" he asks.

Clyburn says he doesn't have much faith in any poll. He had his taken primarily to give his candidacy "credibility" with potential supporters. "Certain people would not trust their political involvement to their gut feelings," he

says.

Despite the results of the poll, Clyburn says he has no doubt that race will be a factor in the election. He says people have recommended that he not run an active campaign.

"They think I should sneak into the office, so to speak. I'm going to go out there and ask people to vote for me despite my skin color," he says. "To hold my blackness against me

(Continued On Page 8)



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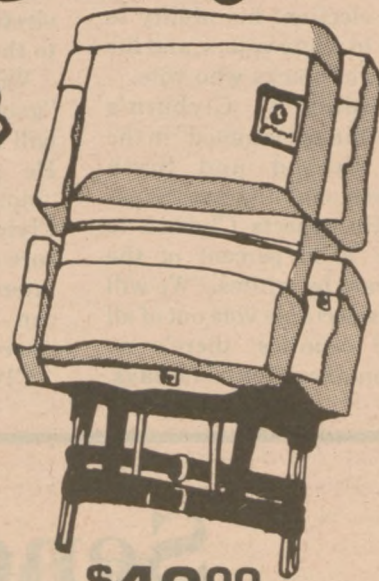
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Statewide

Can Clyburn Win?

(Continued From Page 6)

rumor, Clyburn is getting some support from a rather unlikely source: Sen. Strom Thurmond. Thurmond, so the story goes, would like to make things easy for Clyburn so that blacks won't have a good reason, like Clyburn, for getting to the polls. Despite the Senator's efforts to woo them, though most blacks in the state are expected to vote for Pug Ravenel.

"I don't know whether there's any substance to that rumor at all," Clyburn says. "I've never discussed politics with Sen. Thurmond. I know him. We see each other and we make small talk." Tom Moss, an aide of Thurmond's, is "a very close friend" of Clyburn's. He says they have known each other since before Moss went to work for Thurmond. He also points out that his cousin, Bill Clyburn, is a field director for Ravenel.

However, he says he won't object to support, no matter where it comes from. "I want Mr. Ravenel's help and Mr. Thurmond's help and all their friends' help."

There are two factors which will determine Clyburn's fate in the election: his ability to appeal to white voters, and the number of blacks who vote.

According to Clyburn's polls, "things look good" in the First, Second and Sixth Congressional districts, Selph says. He expects Clyburn to receive 20-30 percent of the votes cast by whites. "We will get a respectable vote out of all the 46 counties, there's no question about that," he says.

Ed Craig, executive director of the South Carolina Democratic party, says the Democratic vote is usually about 30 percent black. He believes this will "pretty much" assure that Clyburn will make it into a run-off election. He sees no reason why Clyburn won't do fairly well with white voters. "South Carolina is not what it was ten years ago, in voting against a person just because he's black," Craig says. He doesn't believe any candidate is leading in the race.

Clyburn "has the credentials to win," says Tom Broadwater. Broadwater, a black Columbia lawyer, ran for governor in 1970 on the United Citizens Party ticket. He says he can think of no instances where Clyburn "has been abrasive with the system or the conditions or anything else in South Carolina." He also says Clyburn entered the race early and "a number of people in the moneyed circles have rallied around his cause."

According to figures from the South Carolina Election Commission, 263,656 of the 1,016,471 registered voters in the state are black. In the 1976 election, 192,170 blacks went to the polls.

Williams believes there is a "good possibility" that many will vote in this year's election. He predicts they will vote "almost 100 percent" for Clyburn. However, he isn't sure there is an overwhelming interest in it, or that Clyburn can arouse that kind of interest.

Clyburn has a "good"

chance to win, Williams says. But he is troubled by the results of Matthew Perry's effort to unseat Rep. Floyd Spence in 1974. Perry received about 47 percent of the vote. Williams believes Perry had more white support than Clyburn has. He also describes him as "the most attractive

black candidate that I've observed running for office in this state."

Clyburn, he says, "is the best qualified candidate. He deserves to be elected to the office and, given these criteria, it is my hope that whites will respond to qualifications, not color."

Williams says he believes white voters support white candidates and that color is a more important criteria to white voters than qualifications. "Until these factors change, I am not going to be hoodwinked into believing the miracle of the century will happen in 1978."

The man behind the desk

(Continued From Page 7)

is like holding the will of God against me." It would be, Clyburn says, "very unchristian." The son of a minister, he considers that quite an insult.

Clyburn has plans for the office of secretary of state. He would like to see it computerized. He would like for the

secretary of state, and the other constitutional officers, to take a more active role in promoting the state and helping expand and diversify the economy.

As for his own future, he claims he hasn't thought much beyond the office he is seeking. "But I don't plan to die in it," he says.

"I've got one ambition, only, to prove by everything I do that black people can manage as well as white people and if given the opportunity, black people can serve as well as white people, and to make sure that my children and all other children have the same chance. That's all I want to do," he says.

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Sports

The recruiting war

McGuire can look for better season, but contract dispute hurt

by Herb Buhl

Basketball recruiting is a year-round, time-consuming, exhausting proposition. It means endless travel and salesmanship at its best, but college coaches recognize that it is a necessity and a way of life for them.

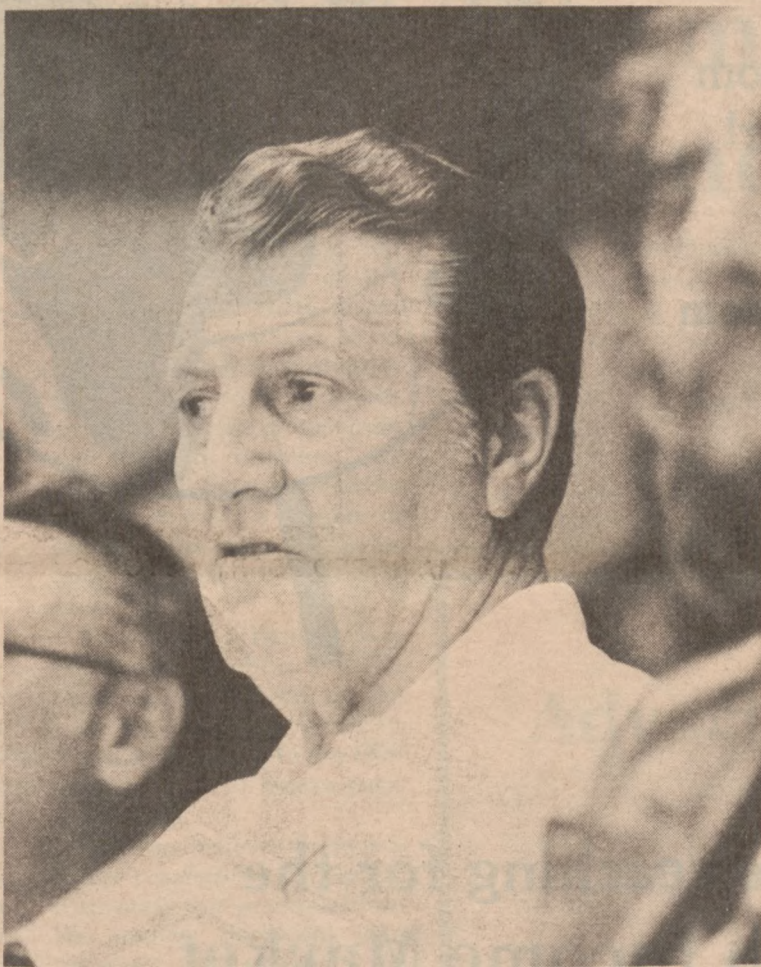
It's no secret that successful basketball programs are built with "blue chip" basketball players. As Coach Frank McGuire puts it, "the essence of successful coaching is recruiting". Without the top prospects, the chances of a college team being successful year in and year out are slim. Recruiting is clearly the name of the game, and those coaches who are able to attract the top high school athletes can reap the benefits in next year's winning season. And, those colleges which do attract the top prospects are consistently in the top twenty.

Of course, there are some exceptions, as when a high school prospect develops into a "blue chip" player after he gets to college or when a particular group of players plays together well as a team; but they are just that - exceptions. This year's recruiting race seems to be shaping up just as expected - the rich get richer - but there have been some surprises.

This year has been described by recruiters and scouts as the year of the power forward and the shooting guard. The top prospects seem to be geographically divided between the east coast and California this year. According to Basketball weekly's All American List, Cornelius Thompson, a 6'7" senior forward is this year's top forward prospect. His Middletown, Connecticut high school team won 73 straight games and captured its third consecutive state title.

Thompson, at 230 pounds, averaged 24.3 points, 18.3 rebounds and shot .640 from the floor. He had one game with 41 points this year. Following in Julius Erving's footsteps, he will attend the University of Connecticut.

Leonel Marquetti, a 6'7", 215



Frank McGuire

pound forward from Los Angeles California, averaged 21 points, 14 rebounds and 5 blocked shots per game. He shot 54 percent from the floor and led Verbum Dei High School to a 27-2 record and the number one high school ranking in the nation. Marquetti didn't even use all of his allotted visits to colleges before signing with the University of Southern California.

Greg Goorjian, a 6'2", 160 pound guard from LaCrescenta, California, averaged an incredible 43.4 points per game despite double and sometimes triple coverage. He scored less than 30 points just twice last season. Goorjian also averaged 8.9 assists and 6 rebounds per game. Goorjian is still deciding between Notre Dame, UCLA, Nevada-Las Vegas, Arizona State and Utah.

Vince Taylor, a 6'5" 188 pound guard from Lexington,

Kentucky, has signed with Duke University and is Bill Foster's only recruit thus far. Considering the talent returning next year at Duke, Taylor may be all that the Blue Devils need to fulfill a probable preseason number one ranking. Taylor has the potential to be the best talent among this year's high school seniors. Taylor averaged 30.3, 4 rebounds and four assists per game, while shooting .580 from the floor.

Rounding out the top team is Dwight Anderson, a 6'3" 180 pound guard from Dayton, Ohio. Anderson averaged 36.1 points per game with a high of 53 points and a career 1,469 points. He averaged 13 rebounds, 7 assists and shot .552 from the floor and .823 from the line.

By most accounts, the best big man in the country is still a high-schooler. Sophomore, Earl Jones, a 6'10" 205 pound

(Continued On Page 12)



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The soccer scene

Recruits promise strong USC team

by Don Belt

A few days of sweet spring rain last week — combined with renewed efforts by the Athletic Department's Grounds crew — have turned the USC field into a thing of beauty. The grass has just been cut, new lines are down, and the geometric whirl of a dotted 32-panel ball "daisy-cutting" to a cushioned stop at someone's feet is enough to hypnotize the pigeons flying overhead.

Although the field will need some structural attention before next year's varsity season begins, it's looking better than ever. A regular pitch, all nice and plush.

Things are even looking plush in Mark Berson's Roundhouse office hideaway these days. The new head coach, following up Tim Hankinson's recruiting leads, has succeeded in landing some of the top junior college players in the country for next year's program, including six starters from the Meramec Community College (St. Louis) team which won the national title in 1976 and finished second in 1977.

The group, coached by former St. Louis Stars (NASL) ace Pat McBride at Meramec, visited the USC campus *en masse* last month and apparently liked what they saw enough to sign national letters of intent to attend USC.

Their names are: Paul Turin, 5-11, 165, goalkeeper; Dan Potter, 6-2, 170, defender; Richard Wurdack, 5-7, 130, midfielder; Jim Heilich, 5-8, 140, midfielder; Tom Fouch, 5-10, 155, defender; and Ed Muehleausler, 6-1, 180, forward.

Their honors are too numerous to go into here, but all are top-class players, and both Turin and Heilich were NJCAA All-Americans.

Berson, who scouted them at the Meramec Indoor Soccer Tournament in March, reports that they are classic St. Louis-style players — hard working, very fast and oriented to the one-touch, supportive soccer characteristic of the midwest.

They will join another

highly-recruited junior college All-American, Brian Winstead of Prince George Community College, Maryland, at USC. Winstead, a 5-10, 160 lb. striker, set all kinds of scoring records during his junior college career and was approached by the Washington Diplomats of the NASL before his final decision.

Berson's intention is to field a predominantly-American team, although he doesn't rule out the possibility of supplementing with foreign talent. (He is currently recruiting a Swedish player, Boo Weston, who played at Irmo High School in 1976 on an exchange program.) The rest of his team will be composed of walk-ons and selected members of the USC Soccer Club, which will continue to play a separate schedule from the varsity.

Columbia Soccer Club members Philip Savitz and John Rosier will be in Memphis, Tenn., Sunday for an invitational try-out with the new Memphis Rogues franchise in the NASL. Rosier has been scoring brilliantly for Columbia all spring at his center forward position, while Savitz — one of the most versatile players around — has played just about every position, including keeper, for the Western Division club. Both players are fit and at the top of their game, and we wish them the very best of luck at the Memphis try-out. A hometown pro would be a first.

The USC Soccer Club won the Baptist College Indoor Tournament, last Sunday, beating The Citadel, Windjammer Soccer Club, Baptist and Charleston F. C. in the overtime final, 4-3.

In case you haven't heard, the World Cup draw for Argentina in June matched the following countries in qualifying groups:

- Group 1
- Argentina
- Hungary
- France
- Italy
- Group 2
- Poland

- West Germany
- Tunisia
- Mexico
- Group 3
- Austria
- Spain
- Sweden
- Brazil
- Group 4
- Holland
- Iran
- Scotland
- Peru

And educated guesses from the *man*, Pele, pick Argentina and France to advance from Group 1; West Germany and Poland from Group 2; Brazil and Spain from Group 3; and Holland and Scotland from Group 4. Time will certainly tell, but most experts are predicting West Germany and either Brazil or Argentina (the

host country is always strong) in the finals. The tournament begins June 1.

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The recruiting war

McGuire can look for better season, but contract dispute hurt

(Continued From Page 10)

center from Mount Hope, West Virginia averaged 37.5 points, 17 rebounds and four assists per game. He had highs of 50 points and 26 rebounds.

Although playing for a small school, those who have seen him play indicate he could be another Kareem Abdul-Jabbar. One scout predicts he will never play college basketball, but will go straight to the professional ranks.

Around the Atlantic Coast Conference, it appears that Wake Forest, Clemson and North Carolina have had excellent recruiting seasons even if they don't sign anyone else.

Wake Forest signed four top notch recruits early. 6'11" Jim Johnstone of Youngstown, New York, averaged 21 points and 15 rebounds per game as a center in high school. John Stone was an All State player. 6'8" Guy Morgan of Virginia Beach, Va. averaged 26 points and 14 rebounds per game and made Basketball Weekly's fourth team All American List, which placed him in the top twenty players in the country. Alvis Rogers, a 6'6" 210 pound, forward from Washington, N.C. averaged 14 points and 11 rebounds per game and made Basketball Weekly's sixth team All

American List.

Carl Tracy also recruited 6'3" guard Mike Helms. Helms, of Bassett, Virginia, was Virginia's top scorer in AA division for the past two years, averaging nearly 30 points per game.

North Carolina has signed two players thus far. 6'9" Chris Brust of Babylon, New York, who is supposedly in the Mitch Kupchak mold, can play center or forward. Brust made several preseason All America Lists but was injured and did not play his senior year in high school.

Coach Smith has also signed James Black, a 6'3" ball handling guard from New York City. Smith is expected to sign one or two other players and is still in contention for several top prospects including All American Jerry Eaves of Louisville, Kentucky.

Smith reportedly is looking for an additional guard and a forward.

Clemson, in its first year of recruiting free of NCAA probation, is making the most of the situation. Coach Foster has signed five excellent players and may sign one other. Of course, Clemson needs the help as its corps has been depleted by graduation and the NCAA-imposed restrictions on the numbers of scholarships the school could

award the last three years. With so many vacancies to fill, Foster has been able to sell recruits on the strong possibility that they will play right away.

6'11" center Bill Ross of Lake Placid, Florida has to be considered Clemson's best recruit thus far. Ross was an All State selection in Florida and was selected to Basketball Weekly's ninth team All American List, placing him in the top 45 players in the nation and also among the top ten big men in the country. Ross who averaged 23.5 points and 17 rebounds per game, was highly sought-after and heavily recruited by North Carolina and several other schools.

Clemson also signed 6'11" Horace Wyatt, the best big man in South Carolina this year. Wyatt averaged 19 points and 15 rebounds per game his senior year at Hartsville's Butler High School. Reportedly, he had narrowed his choices to Clemson and Maryland before signing with the Tigers. Rumors persist however, that Wyatt has not signed his national letter of intent and may go elsewhere.

Bill Foster also signed 6'6" forward Keith Whitt, an All State player from Hanover, Massachusetts. Clemson

landed what they call a "sleeper" in Keith Walker, a transfer from Mitchell Community College in Statesville, North Carolina. The 6'6" forward averaged 35 points per game to lead Junior College scoring. Daniel mayfield a 6' point guard from Toccoa, Georgia, also signed with Clemson. The four year starter averaged 17.5 points per game his senior year.

North Carolina State's Coach Norman Sloan has signed two players this year after signing nine last year. Sloan recruited 6'8" Scott Parzych of Lockport, Illinois. Parzych was selected to Basketball Weekly's eleventh team All American List. Parzych reportedly has the physical talents to blend with the Wolfpack lineup. Sloan also signed 6'5" Jeff Battle of Rocky Mount, North Carolina.

Maryland has signed only one player thus far, but he's the one player South Carolina Coach Frank McGuire had wanted so badly. 6'10", 230 pound Taylor Baldwin of Greenwich, Conn. who scored over 1,000 points in his high school career, recently signed with Lefty Drisell. The All State selection averaged over 19 points per game over the last three years. Citing McGuire's contract controversy as the deciding factor,

Baldwin signed with Maryland. South Carolina fans can watch him play for the Terrapins the next four years. Lefty always ends the recruiting season late, but with the signing of several top prospects.

Virginia's Coach Terry Holland has added some height in 6'8" Pete McBath of Marietta, Georgia, an All State player and 6'8" Dean Carpenter, an All State selection from Metairie, Louisiana.

Duke, of course, has signed only one player, Vince Taylor of Lexington, Kentucky. Taylor is on everyone's first team All American List and should be all Coach Foster needs with Spanarkel, Banks, Dennard, Harrel and Gminski returning.

Davidson, under new Coach Eddie Biedenbach, appears to be back on the road back to respectability with the signing of four quality players thus far. Jamie Hall, a 6'10" standout at Penn Hill High School in Pittsburgh, Pa. signed with Davidson early. Hall, an All State selection by Basketball Weekly was considered one of the best big men in Pennsylvania and averaged 21 points, 15

(Continued On Page 13)

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The recruiting war

McGuire can look for better season, but contract dispute hurt

(Continued From Page 12)

rebounds and seven blocked shots per game.

Biedenbach also signed Eric Sorenson, a 6'5½" forward from McMurray High School near Pittsburgh, Pa. Sorenson averaged 18.2 points per game. A pair of standouts from Toledo, Ohio have also signed with Davidson: Greg Berlach, a 6'4" swingman and 6'7" forward, Brian Rowen. Berlach was All City and considered among the top 20 players in Ohio. Rowen averaged 15.2 points and 12 rebounds per game.

Furman has signed four prospects thus far and indications are that Coach Joe Williams expects to sign several more. Reportedly several players on this year's team will be placed on academic scholarships to make room for more athletic signees. 6'4" 185 pound William Hanks an All State prospect from Hoston High in Knoxville, Tennessee signed with Furman. Hanks averaged 16 points, 11 assists and 12 rebounds per game while leading Hoston High to a 33-1 record this season.

Ronald White, a 6'3" Junior College All American guard from Anderson Junior College signed with the Paladins. Williams says that White is 6'3" ... but plays like he is 6'8". He averaged 20 points and 10 rebounds per game in leading Anderson Junior College to a fourth place finish in the Junior College Tournament. Williams also signed Melvin Daniel, a point guard from Saluda, the S.C. high school player of the year. Furman inked 6'8" Reggie Small to a Scholarship. Small is also a transfer from Anderson Junior College.

South Carolina has signed 6'7" 215 pound forward Tommy Wimbush from Anderson Junior College. Wimbush, from Montgomery, Ala. signed with USC before enrolling at Anderson and will have two years of eligibility remaining. Wimbush averaged 17 points and 12 rebounds per game in leading Anderson to fourth place in the National Junior College Tournament. He shot 60 percent from the floor and received MVP honors in the tournament.

Although the addition of 6'9" 230 pound Cedric Hordges will not make much recruiting news this year, he will be a definite factor in McGuire's plans for next year. Had Hordges signed with Carolina right out of high school, his signing would have been big

news. Hordges was highly sought after by many colleges. He was rated by one publication prior to his senior year in high school as the fifth-best big man in the country, behind only the likes of Bill Cartwright, (San Francisco), Wayne McCoy (St. Johns), Daryl Dawkins (Philadelphia 76ers), and Larry Gibson (Maryland).

That fifth team All

American Team also included Bruce Flowers (Notre Dame) and Kyle Macy (Kentucky).

Hordges was ranked as one of Alabama's better players the year he graduated along with Reginald King (Alabama). After playing one year at Auburn, Hordges joined Carolina's fold. Hordges has the credentials to play and his intersquad performances are enough to make Coach

McGuire smile.

Jim Strickland at 6'11" and 215 pounds will also join Carolina at the beginning of the second semester next year. Strickland was an All Southern Conference performer at Furman and should help on the front line.

With the return of Kenny Reynolds, a late season bloomer last year, Mike Doyle,

Kevin DunLeavy, Jim Graziano, Mark Cannaughton and Zam Frederick, Carolina has the potential to improve on last season's record.

In less than a month almost all of the recruiting will be completed and we will all have to wait anxiously for October 15, the first day of practice, to see what each coach can do to mold their athletes into a team which will win the NCAA.

Where can women play soccer?

by Leslie Bates

Up until three months ago, if you were female and liked to play soccer, you were out of luck.

Boys can play on their school teams. Working men can play on the amateur team fielded by the Columbia Soccer Club, but up to now, women stood on the sidelines and cheered.

Karen Valk changed all that by forming the Columbia Womens' Soccer Club last January.

"There was nothing in Columbia for women," said Valk, who got interested in soccer through the local mens' team, the Columbia Soccer Club.

Increasing interest in the sport in America has given males of all ages the chance to play: on YMCA teams, school teams, college teams and amateur city teams. Women have gotten on the field too, according to a recent U.S. News and Report article which estimates that 40 per cent of the country's amateur players are women. Leagues are springing up or expanding, like a San Francisco area league which has grown from 4 to 20 teams in the last three years.

Neither Valk nor Bill Lauritzen, coach of the womens' team, are aware of any other South Carolina womens' teams.

"The team is in its embryonic stages," said Lauritzen, who also coaches the Columbia Soccer Club. "There are a lot of girls interested."

Between 25 and 40 women have been coming to Sunday noon practices at a University of South Carolina field, Valk said. The players, young working women and a few

high school students, have little soccer training, she said.

"We're real green," she said, "but we're very serious."

Valk hopes the club can start out by fielding two teams and playing each other. The major problem has been getting people to come to practice in the warm weather, she said. Recently not enough players have been coming to make up the 11-person team.

"It was bad timing to start

the club in the spring," Valk said.

"The problem is getting someone to organize it," said Lauritzen. "If properly approached, we can get people out."

There is no national organization for womens' soccer equivalent to the official group for mens' teams, the U.S. Soccer Federation, Lauritzen said. "In Europe,

women play professional soccer, but that's a little bit far off now."

"We'll keep at it during the summer," said Valk, who plans to start the fall season like the men on the first Sunday in October and play until April.

The club wants to attract "the truly amateur person" who will be in Columbia for awhile, Lauritzen said. "There is a lot of good potential. I think it will work."

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Reviews

Lack of focus mars good acting in "Company"

By John Marion
Theatre Editor

Twon Theatre's current production of the hit musical *Company* is one of the most visually interesting shows in Columbia's theatre season to date. Director David Wesner and choreographers Randall Browning and Julie LeFebvre combine efforts to mold the cast of sixteen into a series of very pretty stage pictures on Walker O'Rourke's highly imaginative and mechanically smooth set.

One has the feeling of looking out of a fifteenth story penthouse window over a New York at its most charming-at night with its lights all aglitter.

From the beginning, the mood is established as curiously quaint and rather pleasant, or to use a hideous contemporary construction, "laid back." We are definitely up-town, among the almost-but-not-quite-but-working-hard-to-be beautiful people. Certainly, they are very

pretty.

Enter "Bobby". Bobby is very pretty, too. Very warm and lovable and infinitely pleasant. His friends all love him dearly and give him no less than four surprise birthday parties. At thirty-plus, he is unmarried, though quite comfortable with the company of his married friends, particularly with the wives. But it is all quite harmless, up front and of course, pleasant.

His friends do so worry about him, however, and do so want him to get married. Bobby wants marriage too, in a vague way, and views that condition, of course, as pleasant.

By the end of the play, there is a strong hint that "Bobby" has wised up and decided to become a "Robert." What, in fact, happens is that Bobby simply does not show up for a last surprise party, and the faithful friends, gathered expectantly in his upper room, assume the best for him and

sing his praises for one last time.

Radio personality Mike Collins is a good choice for the role of Robert and plays easily and relaxed. He is the very essence of pleasantness. He smiles pleasantly, he sings pleasantly, he dances pleasantly and he works extremely pleasantly with the other actors, who in turn work very pleasantly with him. Such pleasantness seems exactly what the role requires, and Collins has an orgy.

Unfortunately, the pleasant gallops into the insipid, and Collins provides no real justification for the affection that "Bobby's" friends lavish on him. The basic charm and warmth is there, but little else. He never gets mad, he seldom winces, though he does look confused a great deal.

He doesn't really *court* his dates, or paw at them, or do anything to suggest a strong sexual interest.

His romp in the sheets with April, for example, is

remarkably pleasant, but that is all. It is an interesting phenomenon: There is a girl and there is a boy and there is a bed. The boy is cunning, but not really excited or passionate, and the girl is simply vacuous. The boy pulls out champagne and a glass from under his pillow on the punchline which closes the scene.

The Sunday matinee audience twitters. The lights dim so that only the silhouettes are seen. The boy takes off his shirt and does something with his trousers. The girl takes off her blouse and skirt down to her slip and then they both get into bed and pull the covers over their heads and make funny noises.

While the boy and girl are in the bed with the covers pulled over their heads, the orchestra plays a torrid number and a torrid "TICK TOCK" DANCER comes out and does her thing. Which is really sexy. But the boy and

Spotlight

An interview with Billy Taylor

"Jazz is America's classical music."

Billy Taylor

By John Marion
Theatre Editor

Dr. Billy Taylor is one of the most impressive people in the arts today. Born in 1921, the native of Greenville, North Carolina has achieved national distinction as a pianist, composer, recording artist, arranger and conductor, actor, author, teacher and lecturer. He has been appointed to the National Council of the Arts by the President, and has been a guest performer at the White House on five occasions. He has been honored by Mayor Lindsay with a Certificate of Appreciation from the City of New York, and has received numerous awards from the jazz community.

He received his Doctorate in Music in 1975 from the University of Massachusetts. In addition to his dissertation, "The History and Development of the Jazz Piano, A New Perspective for Music Teachers," he has authored twelve books on jazz, articles in *Cue*, *Downbeat*, and *The Saturday Review*, and notes on albums by Art Tatum, Dizzy Gillespie, Miles Davis, Ray Charles and others.

Dr. Taylor is a Yale fellow at Calhoun College, teaches at C.W. Post College, and has designed a jazz course for the Manhattan School of Music. His Billy Taylor Lecture Series at Howard University is an annual event. As a teacher, he also tours throughout the country, giving lectures and demonstrations to elementary as well as junior high and high school students.

As a composer, Dr. Taylor has produced more

(Continued On Page 16)

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Lack of focus mars good acting in "Company"

(Continued From Page 14)

girl still have their heads under the covers on the other side of the stage.

A Freudian would have a field day there. What does it all mean? That scene epitomizes the confusion of Robert's character and of the play itself.

The play, and this production does nothing to hide the fact, is profoundly schizophrenic. It is a series of scenes and vignettes of which the purpose is hard to see. At

one point the focus is on getting Bobby married. At another, it is on the foibles and pitfalls of marriage, dramatized in one instance by a very silly karate fight between Sarah (Sheryl Smith) and Harry (Malcolm Gordon). Still at other times, the glories of marriage are sung.

And finally, New Yorkers themselves are satirized, notably in the scene in which a husband and wife announce their divorce to Bobby as they hold each other as fondly and

smile as happily as newlyweds.

One is reminded of the story of Churchill, who, presented with a pudding, said to the serving maid, "Take it away, madam. It has no theme." Such perhaps really isn't the situation in *Company*; there are many themes, all going in wonderfully opposite directions. Somewhere along the line, somebody did not know what he wanted to say, and author George Furth seems the likely culprit.

Even with a basically schizophrenic script, however, director David Wesner could have taken more control. He certainly, for example, could have begged his southern actors to get rid of their accents, since the play is set very firmly in New York. The play is in, around, about, over, and under New York. If it has one idea, even the gleam of a germ of a hint of an idea, it is "This show in New York! Man."

Some of the players in this

production have speaking voices that are coated with magnolia. Frequently, sing-song lilts get into the falsetto range. In women, this is offensive. In men, it is unpardonable.

Malcolm Gordon and Annette Drew sing well, with such obvious care and control, despite regional accents in speaking. Miss Drew's "Getting Married Today" is a show stopper, and if Sunday's audience did not applaud it enthusiastically, it is a mistake.

The song is a difficult tongue twister sung at a pace that would make the Roadrunner grimace, and she does not shy from it at all. Moreover, she is one of the few people on the stage who really approached characterization; she is honest and believable. But Amy is a New Yorker, not a South Carolinian.

Other fine singers are Jackie Farley, whose "Another Hundred People" is truly professional, and Shirlee Teuber, whose bitter "The Ladies Who Luch" is rivetting. Bob Busch, as Larry, is gifted with a strong speaking as well as singing voice and it is a pity that he is not given more to do. His role, though small, is played with honesty and intelligence and is thus quite convincing.

The basic problem with Town Theatre's *Company*, however, is not so much with largely inexperienced actors, who have quite obviously worked very well with a very tricky show. The major criticism is with the show's appalling lack of focus; no one theme or point is made, and one never fully understands what he is seeing or why anybody bothered to do it in the first place.

The actors don't seem to understand where they are going, why they are going there, or for that matter, how they are going to get there and the effect is an unnerving swarm of activity, the point of which is lost. And this is the director's problem, for it is he, finally, who must provide the basic strands on which the show is knitted.

Though it is a very pretty, and often interesting play to watch the visuals are not enough.

Company runs through May 6.

Spotlight

(Continued From Page 14)

than 300 songs, including "I Wish I Knew How It Would Feel to be Free," selected by the *New York Times* as "One of the Great Songs of the Sixties." He has made over two dozen albums and has worked with, Ella Fitzgerald, Bing Crosby, Billy Holiday, and numerous other distinguished performers. He has also served as musical director for the "David Frost Show."

Dr. Taylor is now serving as Artist-in-Residence for the South Carolina Arts Commission, and will present a lecture and mini-concerts for children at 10 a.m. April 27-28, at Township. He and his Trio will be featured, along with Herbie Mann, in concert at Carolina Coliseum, on April 28, at 8 p.m. The events are sponsored by the Kitani Foundation.

OSCEOLA: Dr. Taylor, what is your connection with the Arts Commission?

Taylor: I'm their Artist-in-Residence. People are asked to come down as artists-in-residence, to do clinics and workshops, to give performances and lectures. We do this in other areas, too; I just came back from the west coast. So I'm one of many artists, I suppose, who are asked by various groups to come in and do what that artist does in their community.

OSCEOLA: What about the growth of jazz in the south? Isn't it a little esoteric for some of the region?

Taylor: No more esoteric than theatre. But unfortunately for jazz, there are not enough people who have the same clarity of purpose that people in theatre have, in terms of what's desirable for the region. I think that almost every region has its own peculiarities and preferences. I went to Mobile, Alabama just prior to coming to South Carolina, to work with a bunch of high school kids who'd been coming there from all over the country for a festival. Mobile has been doing this for many years and people there are interested and dedicated, and work very hard to sort of begin pro work with the young people and to encourage indigenous musicians to do what they do.

There seems to be many places - there were a couple of clubs in North Carolina - where musicians would come as a stop off point. Gerry Mulligan and people like that.

Unfortunately, South Carolina, even with the marvelous educational television set up you have here, has not yet developed perhaps as much of the potential as it will. I think the Kitani Foundation may be a good start, and I think they are trying to do basic things. But it (the state) does need that kind of focus.

OSCEOLA: Do you find problems unique to the south, that affect the development of artists, say, particularly jazz musicians?

Taylor: The areas of opportunity for local players to develop their capabilities are, in many cases in the southeast, much more limited than need be. There are oases around, in various areas like Columbia, and places where they have schools are particularly active communications areas. Sometimes musicians are able to rally around those areas, specifically schools; there seems to be a more readily identifiable audience available to them in those circumstances than in other places.

But not enough focus is put on the talents of local people, despite the fact that Dizzy Gillespie and some of the top jazz musicians have come out of the small towns of the south. Obviously they had to have some innate talent developed in those areas prior to coming to New York and California. This doesn't seem to be recognized as it should be, perhaps, by the people who live here. I think they take it for granted.

OSCEOLA: What advice do you have to the younger artists? What should they do, say after high school?

Taylor: A lot has to happen before they reach that age, which has to do with *preparation*. In the south, more specifically in South Carolina, there are fine teachers and fine schools. Records are available; music is available. In the case of the actor, there are theatre groups. So the development of their talents can be considerable. But it should be done prior to the age of 18 or 20, so that when they go off to the centers, where the *craft* is stressed, and for the recognition they need to become successful professionals, they will be thoroughly prepared. He or she should know how to read (music) well, should have developed a style, which is a personal way of playing, and should be able to adapt to the fact that jazz is a changing music; it doesn't remain static. Whatever way an individual related to that change, should already be inherent in his or her approach to the music by that age.

OSCEOLA: Where are the best places in this area to study before trying *The City*?

Taylor: Well, I don't know these areas well enough to pinpoint specific places, but I think that even if I could, it wouldn't be practical for most people. I think the main thing is to be able to share learning experiences his or her peers and to be aware of the *media* records, radio, television, whatever, and of all of the things that are going on.

People think that "If I play really well, I can go to New York and people will recognize the fact that I play well." There's more to it than that. You have to pay the dues. But sometimes it has nothing to do with talent or with pre-planning...sometimes it's luck.

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Fiction

A most charming man

by Mary E. Mebane

She first saw him in October in the red and black gloom of the bar of the most modern hotel in Columbia, South Carolina. It was on a weeknight and there were not many people there. She and a companion were sitting having a drink, — the bartender had a special flourish with pina colodas, — when he, — his set over — passed their table.

He seemed mildly surprised to see them but concealed it in an offhanded sort of way. Years as a professional entertainer in posh places, after the golf tournament and for the debutante ball, had made him "smooth, scaled down," like the black Viet Nam soldier in *Dispatches* and, thus, disciplined not to show anything so unchic as surprise; which, in circumstances like those, could sometimes be serious indeed. So he stopped and stood and chatted and, finally, she asked him to sit down, which he did, and easily fell into conversation about himself, but so smoothly that she did not then recognize that other people existed for him only in so far as they impinged on his life, not otherwise.

A taller, darker, pudgier Bobby Short. His clothes were the only thing about him that did not fit. They were nondescript, slightly shabby even. A stray pair of pants, an unmatching sweater vest, and a coat and shirt. Somehow in that setting, and judging by the songs he sang — "A Whiter Shade of Pale" and "Help Me Make It Through the Night" — he should have had on real gold cuff links and a ruffled shirt and had Coach Frank McQuire's habit of pulling his shirt sleeves down whenever he stood up.

He had just come to Columbia from an engagement in a Hyatt Regency hotel in another state, he said. His agent had booked him into this hotel, but he did not know how long he would stay or where he would go next. Looking around at his new surroundings, he remarked that this was not a bad hotel as hotels go.

Without missing a beat, he said that he had been in prison — and waited the customary three seconds for that information to sink in and for the other person to react. She was more curious than anything else, for she could not imagine that suave, urbane man among prison types, locked up in such a setting, the likes of which she could imagine just from going to the visitors' room at CCI at the end of Hampton Street, where she sometimes visited an artist whose work she admired.

He soon explained how he came to be in such a situation.

Late on a Saturday afternoon while he was alone at a station in North Carolina where he was the jockey on a soul show, a friend called, "Not a close friend, but someone I knew."

"Hey, Tim," the friend said. "Do you have anything?"

"Come on over," Tim said, and a short while later his friend came, bringing with him another man, someone whom Tim didn't know.

They gave Tim money and he went to get "the stuff." When he returned, both men went into the restroom together "to get off," and emerged a short while later declaring, "Man that sure is some good stuff."

Then Tim went into the restroom alone to get off

and he emerged saying, "Man that sure is some good stuff."

A short while later, both men left.

Over the next six months there were a total of eight such trips. The pattern was the same:

"Hey, Tim," his friend would say. "Have you got anything?"

"Come on over," Tim would reply, and a short while later Tim's friend would come bringing with him the man who had been with him on the first trip. Tim would go get the heroin and when he returned, the two men would go into the restroom together and come out together praising the high quality of the drug. Then Tim would go in alone and come out praising the high quality of the drug, then the two men would leave.

Tim had no idea that anything was wrong until late on a Saturday afternoon, after everyone had gone home from the station and he was locked in until closing. Someone knocked at the door. At first he ignored it, but the knocking persisted. Thinking that it might be an advertiser — he got a commission on all the advertising that he sold — Tim went to the door.

Two men stood there.

"Are you Tim Patterson?" one of the men said.

"Yes, I am," he said.

"You're under arrest," they said.

Tim told them that under FCC regulations he could not leave right then, for the station would go off the air before the scheduled time, since he was the only one there. They decided to wait for him.

At that time, under North Carolina law, Tim Patterson was facing forty years in prison, five years on each of the eight counts. He actually went to prison, and served nearly a year before they got him out.

She asked him who "they" were, and he told her the station manager and some friends and alluded to the Governor: "I've received a full pardon," he said.

Tim told his story with such elan that they all laughed. Still she felt uneasy. He had been entrapped and betrayed by someone whom he had reason to trust, a friend. How could he not be in a rage; then, how could he not have suspected that something was going on.

Money whispered around the edges of all of his sentences.

He talked of the vagaries of entertainer's lives. Betty George, he revealed, who once had a hit record, "I know/You don't love me no more/ No more ..." was now a chambermaid in a New Orleans hotel. He himself had toured with a national group, but grew tired of it and gave it up. He had had a recording contract and several of his songs had been recorded by other artists, but his money all went for drugs. When Fats Domino's song, "Going to the river/Going to jump overboard and drown," was high on the charts, he came for a dance/concert to a club in Fayetteville, North Carolina, which had an odd architectural feature — the rear of the club extended out over a river.

During the evening some patrons became unhappy with one another and before long became physical in expressing their displeasure. Soon, Fats Domino thought it best that he depart the premises and he did. He exited the back window of the club singing "Going to the river..."

Tim Patterson was a most charming man.

While they sat and talked, a blind man who looked very much like George Shearing played.

She noticed that Tim, while conversing smoothly with them, kept an ear tuned in the direction of the piano and organ, which sat at right angles to each other, so close that one could slide from one to the other and never miss a note. During one of George Shearing's songs, Tim suddenly interrupted his conversation, saying "I think I'll play along with him," and rushed to the organ and started to sing and play along.

The fact that he was on another man's time didn't bother him at all, at least he showed no signs of it when he rejoined them at their table.

He wanted their names for his "book," really a type of scrapbook which some entertainers carry with them on the road, saying in an offhanded sort of way, once he learned that both she and her companion were teachers, that he was a college graduate himself. He went on immediately to observe that he, however, associated mainly with two classes of people.

Indicating the bar, he said, "The Governor was in last week." (Tim seemed to be curiously unaware of or unaffected by the politics of the Governor of South Carolina, which were exposed to all the world when, in 1977, on a trip to South Africa, he told the media that South Africa's racial policies were misunderstood.) She thought that she understood Tim's position, though. This man was the Governor and such people were Tim's clientele, his livelihood.

Or, Tim said, he went all the way over, meaning streetcorner blacks. As for professional class blacks Tim, in a non-verbal way, indicated that he didn't have much to do with them. She let that pass right over her, for it never occurred to her that he included her in the latter category. A mistake.

He was so charming and such an entertaining conversationalist that she invited him to dinner on his night off and included her companion in the invitation. Tim accepted. Her companion agreed to pick him up, since Tim didn't have a car.

II

Dinner was at 7:30 p.m. and she thought that she'd have fish. So many black entertainers now were Muslim, vegetarians, had blood pressure problems or were watching their weight that she thought that she'd be on the safe side. Nearly everybody could eat fish; besides, it was quick, tasty and easy to prepare.

The bad thing about it was that it wouldn't hold up long after it was cooked. She thought that she'd solve this problem by waiting until a few minutes before 7:30 to put it on. In that way she'd have it nice and hot when they arrived and yet not have to stay in the kitchen all the time and would be able to come out and talk too.

At 8 p.m. she became worried. Maybe they couldn't find her address. Her street ran out in three different places and when she first moved to the city, she herself dead ended a couple of times before she found that out. Or, perhaps, something else had happened.

At 8:30 she knew that something was wrong and that the evening was going to be a disaster.

At nine o'clock Tim called, just as calm as he could be. She could hear the music and the smoke and the black English in the background. He was on Gervais Street, he said, and he had a friend. It was a pool hall which was notorious even for that block of Gervais Street, which a news story on WIS TV (Channel 10), the NBC affiliate in Columbia, South Carolina, characterized as the highest crime area in the city, if not the whole state. In this pool hall a few weeks earlier a patron had become

(Continued On Page 19)

Fiction

A most charming man

(Continued From Page 18)

upset about some of the things that were going on and had sprayed the place with gunfire, killing two and wounding several others. The morning newspaper had carried an account of the incident.

Tim Patterson had spent the last hour and a half less than ten blocks from her house!

Now, he wanted to bring a friend and she wondered where she would get fish at 9 o'clock at night in Columbia. Piggly Wiggly might have some fresh ones, and they stayed open 'til 10 on Gervais St. She thought about it, got her coat, changed her mind, put her coat back and said no. The friend hadn't been expected and she hadn't prepared for him, if it was a man, so whoever it was would have to catch as catch can.

She sat and looked at her fresh flower centerpiece that she had ordered in autumn colors from the Blossom Flower Shop in Five Points.

Tim came in, insouciance himself, bringing with him his friend, an enormous, very black man in an enormous afro wig. Her companion followed them in, shooting a desperate I-got-them-here-as-soon-as-I-could look at her. None of them had been drinking. Tim made no apologies; his friend told her by way of apology that he didn't eat much. She made hostess chatter and handled the situation with as much elan as she could muster. There really was not much else to do.

When the evening was over and they had gone and she was washing down the ashes with a glass of Sangria, about the only thing she could remember about it was that Tim's friend had revealed that he was sitting with Tim in the radio station when the narcotics agents arrested him.

He had also asked her point blank how old she was.

The episode had been a massive betrayal of human feeling. It was clear that it was deliberate and very carefully planned. First, he wanted revenge on black women everywhere—just on general principles—and she was a stand-in for them. Second, and most unforgivable—was that to him she seemed successful, and, to a man not long out of the horror of prison, who by his own admission had spent his considerable earnings on drugs, her success was not right, not in the order of things. Now they were even.

The horror is that in every black community in the United States the Tim Pattersons are not aberrations. Millions of black men have wounds, including some that are self-inflicted, and millions of black women pay because of it.

III

She stopped going to the bar—until one noon she ran into the enormous man with the wig in the lobby as she was on her way to the buffet. He had on black pants, a white shirt and a black tie and he smirked at her as he passed, exiting a door near the cashier's desk through which chambermaids left in the afternoon. He passed swiftly by her and ascended the winding, red carpeted staircase, smirking as he did so. She was surprised to see him there, for he had told her that he worked at night at the hotel and she wondered what he was doing there in the day.

Still, the smirk got next to her. She decided that she would go back.

When she next visited the bar, George Shearing was gone. She came to realize that that first week had been tryout time, that contrary to what Tim had said he had not already been booked into the hotel, that he was auditioning along with the blind man, and that Tim had won.

Tim stopped by the table, his face smooth and

expressionless. But as he stood there beside her she felt something hard and hot and hating emanating from him, pulsing like a sort of invisible force. She suddenly experienced him as a metal, rather startled that that image came to her mind, for she had not thought in terms of "experiencing" a person since she had left a group that she was in in North Carolina several years earlier. At first she thought that he was hard, like iron or steel, but as he continued to stand she realized that it was not a hard metal. Tim Patterson was tin, the kind with large goose bumps all over it, but with one peculiarity—the goose bumps not only were extraordinarily large but also they were elongated, like the runny cells in pictures she had seen long ago in her high school biology textbook.

He was not hard, she could handle it, and for the first time since he had been standing there she drew a deep breath.

He said that he had been a guest on "Carolina Today," on WIS-TV, that he had found a young man, a drummer and "very fine musician," who had made a number of rhythmic patterns for him that he had incorporated with the basic rhythms on the organ, that he had gotten so used to his more sophisticated rhythms that now playing for the church choir on Sundays was like playing "horse and buggy."

He took it for granted that his listener would be interested in the progress of his career and, after a few more pleasantries, he moved on, his triumph complete.

IV

On an April night she went to sleep thinking about the kindest man that she had ever known, a man whose eyes and voice reminded her of cold winter wheat. Music, very loud, woke her up around 4 a.m. There was a full orchestra playing in her head and, although, the song was extremely familiar, she realized that it was new, that in fact she was then in the process of writing it.

She turned on the light and wrote the verses down, revising as she went along. When the river of sound subsided somewhat, she went back to sleep, but more verses were still there in the morning and so was the music, not having faded at all during the remainder of her sleep.

She thought that she'd keep the melody in her head until she got to a piano and wrote it down. But she wondered if she still could write music notation, for she hadn't touched a piano in more than ten years.

Late in the afternoon, she went for a drive on I-26, toward Orangeburg. On the way back something jarred loose in her mind and more verses bubbled up into consciousness.

Thinking that she would catch the melody before it got away, she tried to think of someone who could write it down for her. Try as hard as she might, the only person that she could think of was Tim Patterson.

Catching the song meant more to her than Tim Patterson, so she went to see him that night.

In a hard cash on the lie, strictly money deal, she paid Tim Patterson to transcribe her song and to make a reel-to-reel tape of it. She was careful to pay by check. Although she pressed him as to the merits of the song—she so wanted a positive stroke from a professional musician—he was resolutely noncommittal about it. She had it copyrighted.

V

Around 10 o'clock one Sunday night in April a year later, someone knocked on the door. She turned on the porch light, then went into the bedroom, raised the venetian blinds and the window and looked out through the bars. Standing there were Tim and someone else. He

said something about a choir program and she went to the door and let him in.

His companion was young, very black and he looked like a Greek statue. He was probably Tim's driver. He sat quietly during the whole interview and never said a thing.

He told her that his choir was having their anniversary and that he was collecting for the patron's list. She went to get him a dollar and then sat quietly to listen for the real reason that he had come.

He remarked that they had changed the music at the hotel and she responded that she had not seen him there for a long time.

But, he had been on out of town "gigs," he said.

She wondered about the agent who was supposed to be booking him into various places, but suppressed the desire to ask.

He was a disc jockey at a local station and asked her if she ever listened.

She gathered that the station was big on the Blackwood Brothers, but thought, why not? If Charlie Pride can sing it, Tim Patterson can play it.

Tim Patterson was proceeding through a series of serpentine moves to his real subject.

It seems that Johnny "Guitar" Watson, a South Carolina native, had made a record himself and had taken it to various soul stations in the state and they had played it and it had caught on. Now other black markets were playing it, as far away as Los Angeles, and Johnny "Guitar" Watson had some good things going for him in his career.

She sat quietly.

Then he asked her about her song.

And she fought down a rising tide of hysteria. He couldn't mean what she thought that he meant. So she told him that she had called Joyce Bryant in New York where she was appearing at "Cleo's" and had sent the song to her at her suggestion, but Miss Bryant had not sent it back. Then when Mercer Ellington was in Columbia for a Valentine's Day dance at the Carolina Inn, she had talked with him by phone and had, at his suggestion, sent a copy to him at the Edison Hotel in New York City, but she hadn't heard from him either.

Then Tim Patterson got to the point. He reached into a huge notebook that he was carrying and produced a deep orange brochure. It was a price list from a recording studio in Columbia. Tim Patterson very delicately conveyed to her that he wanted her to rent a studio, hire musicians and pay for the manufacture of a demo. He modestly volunteered to be the singer. No money was mentioned since it was understood that she was to be the sole source of financing for this enterprise. And no division of profits was discussed, since it was understood that it was to benefit his ailing career.

She said that she'd let him know.

When he'd gone she realized that Tim Patterson didn't have right good sense.

At Christmas time she saw the enormous man again. He was eating lunch at Eckerd's lunch counter on Main Street. This time he was without his enormous wig and his smirk. As a matter of fact, he seemed rather subdued, forlorn even.

She asked him about Tim.

"Tim's lost his mind," he said. For a moment it was as if she had heard a self-fulfilling prophecy.

It seems that Tim had got in with the wrong crowd. "Drugs," his friend said. And had started laying out at the lounge and they had let him go. Then things fell apart.

Now, Tim wouldn't even talk to him and they had been just like "brothers." They were going to try to get his nephew to come down from North Carolina and take him back and have him committed.

He mistook her interest for sympathy. She didn't disabuse him of the notion.

OSCEOLA April 27, 1975

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21 - 25 words	2.20	3.82	5.54	7.02	8.69	10.26
26 - 30 words	2.64	4.59	6.65	8.42	10.40	12.37
31 - 35 words	3.07	5.35	7.72	9.82	12.11	14.36
36 - 40 words	3.51	6.10	8.86	11.23	13.86	16.42
41 - 45 words	3.95	6.88	9.96	12.64	15.62	18.47
46 - 50 words	4.39	7.65	11.07	14.04	17.82	20.57
51 - 55 words	4.82	8.59	12.15	15.44	19.04	22.57
56 - 60 words	5.27	9.16	13.26	16.85	20.79	24.62
61 - 65 words	5.71	9.94	14.39	18.25	22.55	26.73
66 - 70 words	6.15	10.69	15.50	19.66	24.30	28.78
71 - 75 words	6.58	11.45	16.58	21.06	25.97	

Legal Notices

ORDER OF PUBLICATION STATE OF SOUTH CAROLINA COUNTY OF RICHLAND IN THE COURT OF COMMON PLEAS

Eugene A. Laduzenski,

Plaintiff,

-vs-

Burk Properties, Inc., and
William J. Burk,

Defendants

HAVING READ and filed the Petition of Walter W. Brooks, attorney for the Plaintiff herein, and it appearing that this is an action for damages resulting from breach of contract and further, that the Defendant, William J. Burk, cannot, after due diligence, be located in said County and State.

IT IS ORDERED that service in this matter be made on the Defendant, by publishing copies of the Summons and this Order, in a paper of general circulation in Richland County, South Carolina, once weekly for three (3) consecutive weeks and by forwarding a copy of the pleadings to the Defendant, William J. Burk, at his last known address.

Clerk of Court of Common Pleas
Richland County, South Carolina
Columbia, South Carolina
March 22, 1978.

ORDER OF PUBLICATION STATE OF SOUTH CAROLINA COUNTY OF RICHLAND IN THE COURT OF COMMON PLEAS

Eugene A. Laduzenski,

Plaintiff,

-vs-

Burk Properties, Inc., and
William J. Burk,

Defendants

HAVING READ and filed the Petition of Walter W. Brooks, attorney for the Plaintiff herein, and it appearing that this is an action for damages resulting from breach of contract and further that no officer or agent of the Defendant Burk Properties, Inc., can, after due diligence be located in said County and State.

IT IS ORDERED that service in this matter be made on the Defendant, by publishing copies of the Summons, and this Order, in a paper of general circulation in Richland County, South Carolina, once weekly for three (3) consecutive weeks and by forwarding a copy of the pleadings to the Defendant, Burk Properties, Inc., at his last known address.

Clerk of Court of Common Pleas
Richland County, South Carolina
Columbia, South Carolina
March 21, 1978.

Notice: the original was filed in the office of the Clerk of Court on 22 March, 1978. 54

Summons

State of South Carolina,
County of Richland
By Walter W. Brooks, Esq.
To Burk Properties, Inc., and
William J. Burk.

Complaint having been made unto me by the Plaintiff, Eugene A. Laduzenski that your are indebted to him in the sum of Nine Thousand and No/100 Dollars on account of past due debts.

This is, therefore, to require you to appear before me, in my office, in Richland County on the 20th day from the service of this Summons, exclusive of the day of service, to answer to the said complaint, or judgment will be given against you by default.
Walter W. Brooks
Plaintiff's Attorney. 5/4

STATE OF SOUTH CAROLINA

COUNTY OF RICHLAND

JEANETTE T. GRAY,

Plaintiff,

-vs-

JAMES GRAY,

Defendant,

IN THE FAMILY COURT

78 DR 100655

SUMMONS

TO THE DEFENDANT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the complaint in this action, a copy of which is herewith served upon you, and to serve a copy of your answer to the said complaint on the plaintiff or her attorney, Lincoln C. Jenkins, Jr., at his office, 924 Hampton Street, Columbia, South Carolina, within twenty (20) days after the service hereof, exclusive of the day of such service, and if you fail to answer the complaint within the time aforesaid, the plaintiff in this action will apply to the Court for the relief demanded in the complaint.

Dated at Columbia, South Carolina, on the 7th day of March, 1978.

LINCOLN C. JENKINS, JR.

Attorney for Plaintiff.

NOTICE OF DISSOLUTION OF Ray's Construction Co., Inc.

Notice is given that a statement of intent to dissolve Ray's Construction Co., Inc. was filed with the secretary of state of South Carolina on April 18, 1978
V. Ray Fulmer
President

NOTICE

Notice is hereby given that Action Center Tile Co., a South Carolina Corporation has filed a quote statement of intent to dissolve with the Secretary of State of South Carolina on April 20, 1978.

PETITION

State of South Carolina
County of Richland
IN THE RICHLAND COUNTY
FAMILY COURT

Geraldine Greene Bedenbaugh,

Petitioner,

-vs-

Charles Bedenbaugh,

Respondent.

The above entitled action has been commenced in this court, the object and prayer of which is to obtain a divorce between the parties hereto; that upon information and belief, diligent search has been made to locate the Respondent, Charles Bedenbaugh, but he cannot be located within this State and his whereabouts are unknown to the Petitioner and her attorney.

WHEREFORE, it is respectfully prayed that an Order of Publication be issued herein.

JOHNSON, TOAL &

BATTISTE, P.A.

BY: I.S. Leezy Johnson

Attorney for Petitioner

Columbia, South Carolina
February 14, 1978.

SUMMONS

State of South Carolina
County of Richland
In The Court of Common Pleas
Southern States Banana and
Fruit Company,

Plaintiff,

-vs-

Tom Elliott, (in lieu of and in substitution for Ellen I. Butler former Tax Collector for Richland County); the heirs at law of Ellen McBeth, their heirs, executors, administrators, successors, or assigns; Ted McBeth and Dorothy McBeth, their heirs, executors, administrators, successors, or assigns; the lineal descendants of Cleo McBeth, Terry McBeth, Gwendolynne McBeth, McKinley McBeth, Mamie McBeth, Esther McBeth, and Lizzie McBeth, their heirs, executors, administrators, successors, or assigns; and any other person or legal entity, who has or claims any right, title, interest, or lien in or to the Real

Estate described in the Complaint herein, any unknown adults being as a class designated as John Doe and any unknown minor or persons under other legal disability being as a class designated as Richard Roe,

Defendants.

YOU ARE HEREBY SUMMONED AND required to answer the Complaint in this action, a copy of which is herewith served upon you, and to serve a copy of your Answer to the said Complaint on the subscribers at their offices, 2019 Park Street, Columbia, South Carolina, within twenty (20) days after the service thereof, exclusive of the day of such service, and if you fail to answer the Complaint within the time aforesaid, the Plaintiff in this action will apply to the Court for the relief demanded in the Complaint.

QUINN & SMITH

By Christopher F. Allison, Jr.

Attorneys for Plaintiff

NOTICE

TO THE DEFENDANTS ABOVE NAMED:

TAKE NOTICE that the original summons in the above captioned action of which the foregoing is a copy, together with the complaint alleging a cause of action to remove any cloud on Plaintiff's title to this property by virtue of the tax title in the chain of title, together with notice of Lis Pendens, were filed in the Office of the Clerk of Court for Richland County on the 14th day of March, 1978.

QUINN & SMITH

By Christopher F. Allison, Jr.

Attorneys for Plaintiff

Columbia, South Carolina
March 15, 1978

NOTICE OF LIS PENDENS

NOTICE is hereby given that an action has been commenced and is pending in the Court of Common Pleas for Richland County upon Complaint of the above named Plaintiff against the above named Defendants for the purpose, among other things, of removing any cloud on its title to this property by virtue of the tax title in the chain of title. The property is described as follows:

All that certain piece, parcel or tract of land, together with any improvements thereon, situate, lying and being near the Town of Eastover, in the County of Richland, State of South Carolina, containing 18.38 acres, more or less, and being more particularly shown as Tract A on a plat prepared for Zoe D. Sanders by William Wingfield, Registered Surveyor, dated May 30, 1975, and recorded in the RMC Office for Richland County in Plat Book X at page 4415; said tract being bounded as follows: On the North by property now or formerly of Jacobs and by property now or formerly of Dawson; on the East by property now or formerly of Taylor; on the South by property now or formerly of Thompson; and on the West by property now or formerly of Addison and by Tract B as shown on the aforesaid plat.

QUINN & SMITH

By Christopher F. Allison, Jr.

Attorneys for Plaintiff

Columbia, South Carolina
March 1, 1978

NOTICE OF THE APPOINTING GUARDIAN AD LITEM NISI

TO THE DEFENDANTS HEREIN, WHOSE ADDRESSES AND OR NAMES ARE UNKNOWN, INCLUDING ANY THEREOF WHO MAY BE MINORS OR UNDER OTHER LEGAL DISABILITY, IF ANY, WHETHER RESIDENTS OR NON-RESIDENTS OF SOUTH CAROLINA, AND TO THE NATURAL, GENERAL, TESTA-

MENTARY OR OTHER GUARDIAN OR COMMITTEE, OR OTHERWISE, AND TO THE PERSON WITH WHOM THEY RESIDE, IF ANY THERE BE:

TAKE NOTICE that the Order appointing Robert C. Clawson, Columbia, South Carolina as Guardian ad Litem Nisi for all persons whomsoever, herein collectively designated as Richard Roe, Defendants herein, names and addresses unknown, including any thereof who may be minors or under other legal disability, whether residents or non-residents of South Carolina, was filed in the office of the Clerk of Court for Richland County on the 14th day of March 1978.

YOU WILL TAKE FURTHER NOTICE that unless said minors or persons under other legal disability, if any, or someone in their behalf or in behalf of all of them, shall within twenty days after the service of the Notice of this Order upon them by publication, exclusive of the day of said service, procure to be appointed for them or either of them or either of them a Guardian ad Litem to represent them for the purposes of this action, then the Plaintiff will apply for an Order making the appointment of said Guardian ad Litem absolute.

QUINN & SMITH

By Christopher F. Allison, Jr.
Columbia, South Carolina
March 15, 1978

NOTICE

State of South Carolina
County of Richland
IN THE FAMILY COURT
Charles E. Putnal, III,

Petitioner,

-vs-

Deborah S. Putnal,

Respondent.

TO THE ABOVE NAMED RESPONDENT:

YOU WILL PLEASE TAKE NOTICE that the original Petition in the above entitled action was filed in the Office of the Clerk of the Family Court for Richland County, South Carolina, on the 25th day of January, 1978.

HERBERT E. BUHL, III

Attorney for Petitioner

Columbia, South Carolina
April 6, 1978
4/27

SUMMONS

State of South Carolina
County of Richland
IN THE FAMILY COURT
Charles E. Putnal, III,

Petitioner,

-vs-

Deborah S. Putnal,

Respondent.

TO THE ABOVE NAMED RESPONDENT:

YOU ARE HEREBY SUMMONED and required to answer the Petition hereto attached, a copy of which is hereby served upon you, and to serve a copy of your Answer on the Subscriber at 2016 1/2 Green Street, Columbia, South Carolina, within twenty (20) days after the service of this Summons upon you, exclusive of the day of service. If you fail to answer the Petition within the time aforesaid, Petitioner will apply to the Court for the relief demanded in the Petition.

HERBERT E. BUHL, III

Attorney for Petitioner

JOHN R. T. MAJOR

Clerk of Court

January 25, 1978
Columbia, South Carolina.
4/27

SUMMONS

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
IN THE FAMILY COURT
Debra Clifton Moss,

Petitioner,

-vs-

James R. Moss,

Respondent.

TO: THE DEFENDANT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Complaint in the above entitled action, a copy of which is hereby served upon you, and to serve your answer to the said Complaint upon the subscribers at their offices, 1338 Pickens Street, Columbia, South Carolina, within twenty (20) days after the service hereof; and if you fail to answer the Complaint within the time aforesaid, the Plaintiff in this action will apply to the Court for the relief demanded in the said Complaint.

Kneece, Kneece, & Freeman

Attorneys for the Plaintiff

Columbia, South Carolina
6th day of April, 1978

John R. T. Major

Clerk of Court

5/4

NOTICE
STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
IN THE FAMILY COURT
Debra Clifton Moss,

Petitioner,

-vs-

James R. Moss,

Respondent.

TO: THE RESPONDENT ABOVE NAMED: JAMES R. MOSS:

TAKE NOTICE that the Summons in the above entitled action of which the foregoing is a copy, together with the Petition herein was filed in the Office of the Clerk of Court for Richland County on the 11th day of April, 1978, the object and prayer of which is to obtain a divorce, a vinculo matrimonii.

Robert Ashley

Kneece, Kneece, Freeman &

Willoughby

BY: Robert C. Ashley

Attorney for Plaintiff

Columbia, South Carolina
11th day of April, 1978.

5/4 TB

ORDER OF PUBLICATION
STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
IN THE FAMILY COURT
Debra Clifton Moss,

Petitioner,

-vs-

James R. Moss,

Respondent.

It appearing to my satisfaction from the attached Affidavit for Order of Publication by Robert C. Ashley, Attorney for the Petitioner, by reference made a part of this Order, and from the attached, verified Petition on file in the Office of the Clerk of the Family Court for the fifth Judicial Circuit, and that the above entitled action has been commenced and is now pending in this Court; that the subject matter of this action is for a divorce, a vinculo matrimonii, on the statutory ground of constructive desertion.

It is unknown whether the Respondent, James R. Moss, is now a resident of the State of North Carolina, but his last known address was 2804 Amherst Avenue, Burlington, North Carolina, and that the aforesaid Respondent cannot, after due diligence, be found within the State of South Carolina, and that this Court has jurisdiction of this action. NOW THEREFORE, it is:

ORDERED that the service of the Summons in this action be made by publication thereof in "The Oseola", a newspaper published weekly in the City of Columbia, South Carolina, which said paper is designated as being most likely to give notice to the Respondent, once a week, for three weeks, and that after the first publication date of said Summons, the Petitioner shall deposit in the United States Post Office, Columbia, South Carolina, a copy of the Summons, Petition and Notice in this action duly enclosed in an envelope, postage pre-paid, addressed to James R. Moss, the Respondent herein: the address on said

envelope shall be his last known address, 2804 Amherst Avenue, Burlington, North Carolina.

IT IS HEREBY FURTHER ORDERED that at the option of the Petitioner herein, a copy of the Summons, Petition, and Notice may be delivered to the Respondent personally, without the State of South Carolina, which delivery shall be equivalent to publication in the newspaper and deposited in the Post Office as aforesaid.

John R. T. Major

Clerk Family Court of the
Fifth Judicial Court
Columbia, South Carolina
11th day of April, 1978.

5/4 TB

AFFIDAVIT FOR ORDER
OF PUBLICATION
STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
IN THE FAMILY COURT
Debra Clifton Moss,

Petitioner,;

Petitioner,

-vs-

James R. Moss,;

Respondent.

PERSONALLY appeared before me, Robert C. Ashley, who being duly sworn, deposes and says: That he is the attorney for the Petitioner in the above entitled action and that the Respondent, James R. Moss, upon whom the service of Summons, Petition, and Notice is to be made, cannot, after due diligence, be found within the State of South Carolina, that a cause of action exists in favor of the Petitioner against the Respondent for a divorce, a vinculo matrimonii, upon the statutory grounds of constructive desertion: Deponent further states that the last known address of the Respondent, James R. Moss, was 2804 Amherst Ave., Burlington, North Carolina, and that it is necessary that said Respondent be served as the proper party in the above entitled action and that service upon the said Respondent cannot be done without service of the Summons, Petition and Notice by Publication.

Kneece, Kneece & Freeman

BY: Robert C. Ashley

Attorney for the Petitioner

SWORN to before me this 6th day of April, 1978.
Jennene D. Dalton
Notary Public for South Carolina
My Commission Expires: 10/21/80

5/4 TB

LEGAL NOTICE

Notice is hereby given that application has been made to the Victory Savings Bank on April 21, 1978, for the issuance of a duplicate certificate to replace originals certificates numbered 498 and 636, which original certificates have either been lost or destroyed. After two years from the issuance of a duplicate certificate original certificates numbered 498 and 636 shall be null and void.



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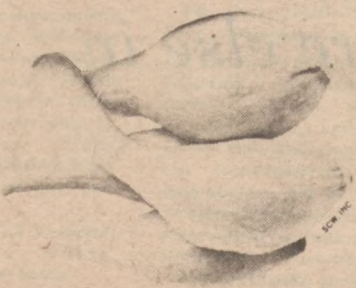
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